



*The  
Esprit  
Orchestra*

*Alex Pauk,  
Music Director  
and Conductor*

*1987-88 Superseries*

*Jane Mallett Theatre  
St. Lawrence Centre, Toronto.*



*Friday, October 23, 8:00 pm*

Dream Rainbow Dream Thunder (1986) *R. Murray Schafer (Canada)*

The Chairman Dances (1985) (Foxtrot for Orchestra) *John Adams (U.S.A.)*

Toward the Sea II (1981) *Toru Takemitsu (Japan)*

Echo Spirit Isle (1983) *Alex Pauk (Canada)*

*Friday, December 4, 8:00 pm*

Cortège (1979) *R. Murray Schafer (Canada)*

Concerto for Cello and Orchestra (1966) *György Ligeti (Germany)*

Lettre de Roxana à Décébal Hormuz (1987) *Michel Longtin (Canada)*

Scherzo (1987) *Bruce Mather (Canada)*

*Sunday, January 31, 8:00 pm*

**SUPERSTRINGS**

Purple Haze (1967) *Jimi Hendrix (U.S.A.)* Arr. (1987) by *Steve Riffkin (U.S.A.)*

O Magnum Mysterium: In Memoriam Glenn Gould (1982) *Alexina Louie (Canada)*

For the Whales (1982) *Iannis Xenakis (France)*

From the Eye of the Wind (1987) *Norman Symonds (Canada)*

Tabuh – Tabuhan (1936) *Colin McPhee (Can./U.S.A.)*

*Wednesday, February 17, 8:00 pm*

**THE OLYMPIC CONCERT**

Alex Pauk (Canada) John Rea (Canada)

John Burke (Canada) Walter Boudreau (Canada)

Allan Bell (Canada)

*Saturday, March 19, 8:00 pm*

**A 75TH BIRTHDAY PARTY FOR JOHN WEINZWEIG**

Divertimento No. 3 for Bassoon and String Orchestra (1960) *John Weinzweig (Canada)*

SPARKSKRAPS (1988) *Istvan Anhalt (Canada)*

Zipangu (1980) *Claude Vivier (Canada)*

Divertimento No. 8 for Tuba and Orchestra (1980) *John Weinzweig (Canada)*



ALEX PAUK  
conductor

S U P E R S E R I E S  
1987/88

FRIDAY, DECEMBER 4  
Jane Mallett Theatre  
St. Lawrence Centre

ESPRIT CELEBRATES R. MURRAY SCHAFER

CORTEGE (1977) R. Murray Schafer  
Directed by Hutchison Shandro and designed by Jerrard Smith.

CONCERTO FOR CELLO AND ORCHESTRA (1966) Gyorgy Ligeti  
Henry van der Sloot, cello

intermission

LETTER DE ROXANA A DECEBAL HORMUZ (1987) Michel Longtin

\*SCHERZO (1987) Bruce Mather

\*Commissioned by THE ESPRIT ORCHESTRA through the support of  
The Canada Council.

<sup>o</sup>World premiere

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Tonight's concert will be broadcast on TWO NEW HOURS - CBC Stereo in Toronto, 94.1 on the FM dial. Consult CBC Radio Music for programming.

CORTEGE

R. Murray Schafer

Composer's Note:

"The word "cortège" is usually associated with funeral marches, but in the case of Murray Schafer's Cortège, the word is used in its broader sense and refers to a slow, stately procession. The composer has created a surreal, dream-like ceremony which, through unusual movement of the orchestra in the hall, sets up new relationships amongst the players. Likewise, the relationship between the orchestra and audience is changed.

The role of the conductor is important in Cortège, and not only in the customary manner - he must also be a magician and a choreographer! He must organize the players' movements with great care and must ensure that they move in accordance with the intention of the piece which employs slow motion processions and pantomime as well as fast, synchronous movements and a counterpoint between sound and gesture. The conductor must be a master of legerdemain.

Cortège was commissioned and premiered in 1977 by the National Arts Centre Orchestra with Mario Bernardi as conductor. Since then it has received further performances in Europe and Canada.

CONCERTO FOR CELLO AND ORCHESTRA

Gyorgy Ligeti

Composer's Note:

"The first movement is slow and restrained, its gradual musical unfolding almost static. The second movement begins with a quiet, gentle motion and passes through areas of the most different types of motion which nevertheless together create a unity in so far as each new type of motion is a variant of the earlier types: the gentle motion of the beginning becomes denser, is broken up from within, attains the extremes of wild passion and rigid, clock-work-like alienation and then dies away in the almost noiseless, as it were whispered final cadence of the solo cello. The two movements, contrasted though they seem, are in fact closely related to one another: they represent two different realisations of the same idea of musical form and they are even based on the same musical blueprint. The two closing passages of the movements may serve as an example for this formal correspondence. In the first movement, the end suggests being alone and lost: the solo cello remains suspended over the abyss-like depths of the basses as if at immeasurable heights and its dangerously thin piping harmonic is finally shattered. The end of the second movement is formed by the whispered cadence which seems to disappear into nothing-ness: it is a figured variant of the previous shattered harmonic. Similar correspondences are to be found in all the details of the two movements: musical seeds that are sown in the first movement come to full flowering in the second.

The work's nature as a concerto is not to be interpreted as though the solo cello and the orchestra were two separate entities, opposing each other competitively and contrastingly; nor does the work correspond to the symphonic type of concerto of Romanticism. The whole texture of the music, however, is constructed in a concerto-like manner. New groups of instruments constantly spin the motions further, while the solo cello constantly provides the basis of the changing combinations of instruments; moreover, through virtuoso part-writing is also emerges as the chief concertante instrument, although its unity with what is happening in the orchestra is always preserved.

## LETTRE DE ROXANA A DECEBAL HORMUZ

Michel Longtin

### Composer's Note:

"This orchestra piece is based on a novel by C. Virgil Gheorghiu, author of "the 25th hour".

There are two principal characters in the novel: Roxana and Décébal Hormuz. Hormuz means "pearl".

Gheorghiu tells us that when an oyster is injured, it produces a pearl; the price for the pearl (to be) is suffering, it is the tear of the flesh.

It is the same thing with human beings; it is through suffering and victory over this sufferance that man becomes like a pearl.

This piece deals with this theme and the personality of the two characters mentioned.

Dedicated to C. Virgil Gheorghiu and to Jacques Bradwejn, this piece was commissioned by The Esprit Orchestra with a grant from The Canada Council."

## SCHERZO

Bruce Mather

### Composer's Note:

"When Alex Pauk asked me to write a work for The Esprit Orchestra, he suggested that I try to produce a "fast" piece since he found most Canadian music rather "slow" and needed a "fast" piece to provide a contrast in programming. As I always welcome suggestions from performers, I decided to take up the challenge. Most of my music is "slow" but I found some "fast" ideas in several of my recent works, Poème du Délire (1982) for three pianos and Un cri (1985) for voice and piano. I use the title, Scherzo, in the same sense as Chopin, that is, a work in a generally fast tempo.

It is dedicated to the memory of my friend and colleague, Serge Garant (1929-1986)."

## SOLOIST

### HENRY VAN DER SLOOT (cello)

Henry van der Sloot was fourteen when he began his cello studies in Calgary under the direction of Carl Donner. Subsequent teachers have included John Kadz, Robert Dodson, Zara Nelsova, Ron Leonard, Janos Starker and Harvey Shapiro. A graduate of the California Institute of the Arts and the Juilliard School, Henry van der Sloot was awarded the Canada Council's Sylva Gelber Award in 1983.

In addition to many solo and chamber music performances across Canada and the United States, he has appeared under the baton of Leonard Bernstein at the Hollywood Bowl and with Alexander Schneider at Carnegie Hall and the Kennedy Centre. As part of the Villa Manteau Quintet, he has toured throughout the Soviet Union, Canada, the United States and both East and West Germany.

He has produced records for both Bavarian Radio and CBC. Principal cellist of The Esprit Orchestra since 1984 and The Amadeus Ensemble since 1986, Henry van der Sloot has recently debuted as cellist of The Duo Novis with pianist Sharon Krause.

## CONDUCTOR

### ALEX PAUK (b. 1945, Toronto, Ont.)

Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to Toronto in 1979 to concentrate on composing concert and film music. Since founding THE ESPRIT ORCHESTRA in 1983, he has maintained a continuous creative output including orchestral works (Mirage and Echo Spirit Isle), chamber works (Water From the Moon and The Seventh Aura for electric strings), and a radiophonic montage (Nomad). During the current season, Mr. Pauk will have major new pieces premiered by the Orchestre symphonique du Quebec, THE ESPRIT ORCHESTRA, and the Vancouver New Music Society.

## COMPOSERS

### R. MURRAY SCHAFER (b. 1933, Sarnia, Ont.)

ESPRIT celebrates R. Murray Schafer - first winner of the international Glenn Gould Prize. Through his diverse musical and performance projects Mr. Schafer has revealed himself to be an outstanding creator with the ability to communicate important artistic, environmental and social messages. His talent comes to life not only in music but also in poetry, prose, educational materials, graphic art, theatre and performance art. These art forms are often integrated in large works such as Princess of the Stars, Ra, and The Greatest Show on Earth which are intended to lure large audiences out of the concert hall into situations where Schafer's artistic provocations have a fresh impact.

The appreciation of Mr. Schafer's work around the world, continues to grow and his list of prizes increases ( Honneger Prize, France; Leger Prize, Canada; and Glenn Gould Prize, International). THE ESPRIT ORCHESTRA is proud to have the opportunity to honour R. Murray Schafer by performing two of his works on its Superseries!

### GYORGY LIGETI (b.1923, Dicoszentmarton, Transylvania)

Gyorgy Ligeti studied with Ferenc Farkas and Sandor Veress at the Budapest Academy of Music and taught harmony, counterpoint and formal analysis there from 1950 to 1956, when he left Hungary. Between 1957 and 1959 he worked at the Cologne Studio for Electronic Music. In 1959 he settled in Vienna and became an Austrian citizen. Through the performances of the orchestra pieces Apparitions, at the ISCM Festival in Cologne in 1960 and, Atmospheres, at the Donaueschingen Music Festival in 1961, Ligeti became widely known as one of the leading European avant garde composers and during the Sixties he lectured regularly at the Darmstadt Courses for New Music and at the Stockholm Music Academy. From 1970 to 1971 he lived as a guest artist in West Berlin and in 1972 he was visiting professor at Stanford University, California. Since 1973 he has been professor of composition at the Hamburg Academy of Music.

MICHEL LONGTIN (b.1946, Montreal, Quebec)

Michel Longtin studied at the University of Montreal with Andre Prevost (composition), Serge Garant (analysis) and others. He also worked in the electronic music studio of McGill University with Paul Pederson, Bengt Hambraeus and Alcides Lanza. He won the 1971-72 BMI Award to Student Composers with Il était une fois for orchestra, choir and magnetic tape and the 1972 Alliance chorale canadienne prize for Pays de neige. He received a grant from the Canada Council in 1974 and the CLComp prize in 1975 for Le Pèlerin d'Alnœil.

In addition to his concert works, Longtin has written sound-tracks for films, music for a series of advertisements for Loto-Quebec and the score for the NFB's Pois lourds.

M. Longtin is the winner of the 1987 Jules Léger Prize in composition.

BRUCE MATHER (b.1939, Toronto, Ontario)

Bruce Mather studied piano with Alberto Guerrero and Alexandre Uninsky and composition with Oscar Morawetz as well as with Darius Milhaud and Olivier Messiaen in Paris. Since 1966, he has been a professor at McGill University in Montreal where he teaches composition, analysis and directs the Contemporary Music Ensemble. He frequently performs as a duo pianist with his wife, Pierrette Le Page. In 1978/79, he was visiting professor of analysis at the Paris Conservatoire. In addition to many commissions in Canada, he has written works for the Ensemble 2e2m (France), Orchestre de Chambre de Rouen, the Nouvel Orchestre Philharmonique, the Rencontres de Metz, the Trio Basso Cologne and Stanford University.

# GYÖRGY KURTÁG

**Messages of the Late Miss  
R. V. Troussova, op. 17  
Scenes from a Novel, op. 19  
Farewell for soprano and piano**

These three compositions of György Kurtág, all written to texts by the poet Rima Dalos and all featuring the artistry of the soprano Adrienne Csengery, are brought together on a new Hungaroton record (SLPX 12776 stereo). In *Messages of the Late Miss R. V. Troussova* the Ensemble InterContemporain is conducted by Pierre Boulez.



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## HUTCHISON SHANDRO (Director)

Mr. Shandro is a freelance actor/director/teacher who has worked at the majority of première theatres and training centres in Canada. For The Esprit Orchestra, he devised and performed in the prologue for Zappa's The Perfect Stranger. Next season Mr. Shandro will direct the opening production for Toronto's Theatre Plus.

## JERRARD SMITH (Designer)

Mr. Smith has been a long-time collaborator on R. Murray Schafer's projects. Most notably - Princess of the Stars, Ra and The Greatest Show on Earth. His work for the Desrosiers Dance Company's Blue Snake and Ultracity is highly recognized.

## THE ESPRIT ORCHESTRA

DECEMBER 4TH, 1987

<u>FLUTE</u>	Douglas Stewart Christine Little	<u>VIOLIN I</u>	Fujiko Imajishi Concertmistress Carol Fujino Marie-Paule Parcells Deborah Kirshner Anne Armstrong Michael Sproule
<u>OBOE</u>	Lesley Young Clare Scholtz		
<u>CLARINET</u>	Gwilym Williams Greg James		
<u>BASSOON</u>	Jerry Robinson Paul Buttemer	<u>VIOLIN II</u>	Marie Berard Diane Tait Ron Mah Paul Zevenhuizen Fiona Carnie Janie Kim
<u>HORN</u>	Joan Watson Robert McCosh	<u>VIOLA</u>	Douglas Perry Mary Carol Nugent Sylvia Lange Beverley Spotten
<u>TRUMPET</u>	Michael White Stan Klebanoff		
<u>TROMBONE</u>	Robert Ferguson Ron Partch	<u>CELLO</u>	Dorothy Lawson Paul Widner Janet Kuschak Elaine Thompson
<u>HARP</u>	Dorothy White		
<u>PIANO</u>	Sharon Krause		
<u>PERCUSSION</u>	Michael Cote Mark Duggan	<u>BASS</u>	Roberto Occhipinti David Young Paul Langley

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the  
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orchestra

ALEX PAUK  
conductor

SUNDAY, JANUARY 31, 1988

Jane Mallett Theatre  
8:00 PM

SUPERSTRINGS

a concert featuring ESPRIT's largest-ever string section!

PURPLE HAZE

Jimi Hendrix

Arr. by Steve Riffkin

a new arrangement especially written for ESPRIT

O MAGNUM MYSTERIUM:

IN MEMORIUM GLENN GOULD

Alexina Louie

exploring the mysteries of the artistic spirit

FOR THE WHALES

Iannia Xenakis

a musical portrayal of power and gentleness

FROM THE EYE OF THE WIND

Norman Symonds

musical imagery in fleeting glances

TABUH - TABUHAN

Colin McPhee

a Balinese-inspired toccata

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STILL TO COME!!!

Wednesday, February 17, 8:00 pm - THE OLYMPIC CONCERT  
Saturday, March 19, 8:00 pm - A 75th BIRTHDAY PARTY FOR  
JOHN WEINZWEIG

Single tickets - \$18.00    Student/Senior tickets - \$12.00  
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orchestra

ALEX PAUK  
music director

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THE ESPRIT ORCHESTRA  
20 St. Joseph Street  
Toronto, Ontario  
M4Y 1J9

Telephone: (416) 922-5675

Administrative Co-ordinator: Trixie Lederer

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THE ESPRIT ORCHESTRA wishes to thank GEVALIA KAFFE for its generous  
donation of coffee which will be served at the post-concert reception.  
Please join us in the lobby, after the concert, to meet ESPRIT artists.

A special thank you to our Volunteers:

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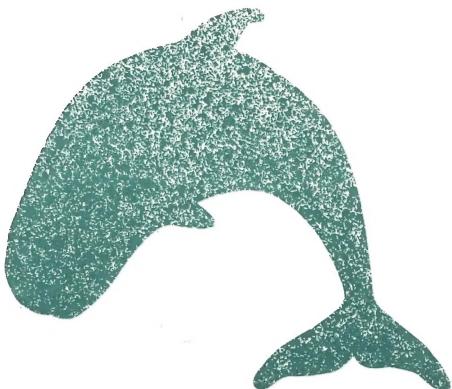
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